

SLEEPING BEAUTIES

Headrests from the Jerome L. Joss Collection at the Fowler Museum

RESOURCE GUIDE



SEPTEMBER 7, 2008 – NOVEMBER 30, 2008
WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery's Three-Part-Art education program for FY08/09 is funded in part by Mrs. Teresa M. Cannon; The Carlsbad Library and Arts Foundation's Cannon Endowment Fund; and the Carlsbad Friends of the Arts.

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STEPS OF THE THREE-PART-ART PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *Sleeping Beauties* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program:

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate art and floral artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and to learn by seeing. Challenge students to look closely and to be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity—each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED

School Visits to the Cannon Art Gallery:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address 3rd and 4th graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. See Below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.

ABOUT THE EXHIBITION

Sleeping Beauties: Headrests from the Jerome L. Joss Collection at the Fowler Museum

September 7, 2008—November 30, 2008

As early as 2600 B.C., ancient Egyptians were using headrests made from wood or alabaster, both in life and in death. Indeed, eight headrests were found in Tutankhamen's tomb. From this period in 2600 B.C. onward, headrests have been a staple of domestic furniture in Africa, Oceania, Asia, and elsewhere.

Sleeping Beauties, on loan from the UCLA Fowler Museum of Cultural History, contains over one hundred exquisite headrests primarily from Africa, with smaller groupings from Asia and Oceania. Drawn from the extraordinary collection of Jerome L. Joss, the originator and founder of Sealy Posturepedic, this exhibition encourages an exploration of headrests, not only as utilitarian objects, but also as intimate structures that serve as cultural signifiers for the places and times in which they were created.

Increasingly, these often tiny, sculptural objects, many of which are only four to six inches in height, have become the focus of attention for many scholars, collectors, and museums. Through this exhibition, viewers will be able to observe these headrests in their many forms and delve into an exploration of their many functions, both symbolic and utilitarian—as structures to prop elaborate hairdos, declarations of status, and conduits to the spirit world.

Organized by the Fowler Museum at UCLA, the permanent repository of the Joss Collection

INTRODUCTION TO THE REGIONS OF *SLEEPING BEAUTIES*

Ancient Egypt

As early as 2600 B.C., ancient Egyptians were using headrests, and it is very likely that peoples in other parts of Africa were using them as well. For daily use they were normally made of wood, while prestige pieces were made of stone, particularly alabaster. Royal headrests were occasionally made of ivory or plated with gold and silver. Ancient Egyptians usually slept in a sloping position, with beds higher at the head than the foot. The use of a headrest guaranteed a good night's rest and a footrest prevented the sleeper from slipping too far.

Headrests were also frequently used as burial furniture. Since the ancient Egyptians regarded the head as the seat of life, its preservation was thought to be key to one's continued existence after death. It could only function with the aid of potent charms — sometimes in the form of a headrest.

East Africa

Headrest usage is still prevalent in many countries of East Africa, especially Kenya, Ethiopia, and Somalia. In some regions, they are used by both men and women. More commonly they are restricted to males, as signifiers of status. As elsewhere in Africa, headrests support elaborate hairdos that declare one's age, gender, or rank. These hairdos are often embellished with religious charms, and the use of headrests protects them. Since many East African peoples are pastoral, their headrests must be light and portable. Those used by men guarding herds at night are sometimes quite unstable, so as to prevent the user from falling into too sound a sleep.

Central Africa

The Luba of the Democratic Republic of the Congo

The Luba peoples of the Democratic Republic of the Congo carved both geometric and figurative headrests. Although not in common use today, headrests were most certainly used by their sleeping owners to help preserve their elaborate hairdos. Luba figurative headrests typically depicted the female form, but were used primarily by men. On some headrests, the supporting

female figure is scarified, a practice associated with a young woman's maturation. The figure almost always dons an elegant coiffure, "to make a woman's face radiant," as one Luba man stated. Headrests were so highly valued in the past that they were sometimes buried with their owner.

Southern Africa

The Shona of Zimbabwe

To the Shona peoples of Zimbabwe carved wooden headrests are more than utilitarian sleeping aids. They have long been, and continue to be, important means of communication. In the past, a Shona man with several wives would lay his headrest by the door of the wife with whom he was going to sleep that night. Important men were buried "sleeping" on these carvings. And, today, ancestral communication is best received by chiefs and diviners while dreaming on a headrest. For both the living and the dead, these objects act as a conduit to the ancestors, and bridge the human and spirit worlds.

West Africa

The Baule Peoples of Ivory Coast

The Baule peoples of the central Ivory Coast believe in the concept of an "other-world lover" who visits during dreams. They may assume the appearance of any individual of the opposite sex, real or imagined, with the exception of one's own spouse. Since these "other-world lovers" have the potential of affecting lives in the real world (for example causing infertility in women), they are also made manifest in wood statues that receive periodic ritual offerings to appease them. Baule wooden headrests presumably facilitate dreaming about one's "other-world lover."

The Tellem/Dogon Peoples of Mali

The Tellem peoples, whose remains date from the 11th to the 15th century, may be the direct ancestors of the Dogon peoples of present-day Mali or a separate group predating the Dogon. In either case, Tellem burials can be found in large numbers in walled-off caves in the cliffs above Dogon villages. Tellem men were buried with tall wooden headrests while women were buried with

low ones. Small iron headrests are also found and may have served some unknown ritual function or may identify an elite member of Tellem society.

Oceania

Fiji and Tonga

The regions of Fiji and Tonga share many cultural traditions; hence the headrests of these areas are quite similar. In Fiji, headrests were reserved for chiefs and were possibly intended to preserve the elaborate hairdos worn by those of high status. In Tonga, an expression for a good child is *kali loa*, which means both a long headrest and a mother's arm. Thus, headrests are seen as analogous to a mother's arm and the comfort and nurturing that implies.

Melanesia

Throughout Melanesia, elaborately ornamented headrests transcend the function of simply elevating the head. Imagery associated with creation myths and ancestral histories is typical. Thus, headrests serve as prestige items, while bringing one's senses in close contact with spiritual beliefs. In some areas, ancestors' skulls are used, thereby transferring spiritual power from one generation to the next. In certain regions of New Guinea, headrests play an important role in funerary rituals, since they are left on the spot where the deceased spent the better part of his life.

Asia

China

The earliest Chinese ceramic pillows probably date to the 8th century, during the T'ang dynasty. Since these were quite small, it is doubtful that they were used as headrests. Instead they may have served as armrests. In the 9th century, zoomorphic forms gained in popularity, particularly guardian images of lions and tigers. These were believed to ward off dangerous spirits that were threatening to both the living and the dead. Animals have continued into the present as motifs on pillows and headrests to provide protection during sleep. The exquisite porcelain pillows that were made in the Ming dynasty (1368-1644) were probably purely decorative objects. They were rarely if ever used during a person's lifetime and eventually accompanied their owners to their graves.

Japan

Throughout Japan, a wide variety of materials have been used for the creation of pillows, including stone, clay, wood, rattan, and cloth. During the Edo and Meiji periods (1603-1912) exquisite ceramic and wooden pillows gained in popularity. Many were intended to protect women's elaborate hairdos. The supports — soft pillows atop trapezoidal wooden bases — were designed to be placed under a woman's neck, thereby not interfering with the complex hair form that framed her face. Some neckrests had locking drawers to store valuables, others had a device that allowed incense to burn as an aphrodisiac, and still others were ornamented with motifs of good luck, prosperity, and fertility. Less formal were pillows made of rattan and bamboo, and cloth cushions stuffed with herbs and fragrant dried flowers.

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

Visual Arts

Grade 3

- Students compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer). (*Grade 3, Standard 1.4*)
- Students identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Grades 3, Standard 1.5*)
- Students compare and describe various works of art that have similar theme and were created at different time periods. (*Grade 3, Standard 3.1*)
- Students distinguish and describe representational, abstract, and nonrepresentational works of art. (*Grade 3, Standard 3.3*)
- Students identify and describe objects of art from different part of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers). (*Grade 3, Standard 3.4*)
- Students write about a work of art that reflects a student's own cultural background. (*Grade 3, Standard 3.5*)
- Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Grade 3, Standard 4.1*)

Grade 4

- Students describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art. (*Grade 4, Standard 1.2*)
- Students identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Grades 4, Standard 1.5*)
- Students use the interaction between positive and negative space expressively in a work of art. (*Grade 4, Standard 2.6*)
- Students describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture). (*Grade 4, Standard 3.1*)
- Students describe how using the language of the visual arts helps to clarify personal responses to works of art. (*Grade 4, Standard 4.1*)
- Identify and describe how a person's own cultural context influences individual responses to works of art. (*Grade 4, Standard 4.2*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Grade 4, Standard 4.3*)
- Identify and describe how various cultures define and value art differently. (*Grade 4, Standard 4.4*)

English-Language Arts

Grade 3

- Students create a single paragraph, develop a topic sentence, and include simple supporting facts and details. (*Grade 3, Standard 1.1*)
- Students write narratives, provide a context within which action takes place, and includes well-chosen details to develop the plot. (*Grade 3, Standard 2.1*)
- Students write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Grade 3, Standard 2.2*)
- Students make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Grade 3, Standard 2.3*)

Grade 4

- Students create multiple-paragraph compositions, provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph, include supporting paragraphs with simple facts, details, and explanations, and conclude with a paragraph that summarizes the points. (*Grade 4, Standard 1.2*)
- Students present effective introductions and conclusions that guide and inform the listener's understanding of important ideas and evidence. (*Grade 4, Standard 1.5*)
- Students write narratives, relate ideas, observations, or recollections of an event or experience, provide context to enable the reader to imagine the world of the event or experience, and use concrete sensory details. (*Grade 4, Standard 2.1*)

P R E – V I S I T A C T I V I T I E S

Lesson 1: *Headrests: A Closer Look*

Grade Level Applicability: 3-4

Class Time Required: One 30-minute class session

Summary

In this one-session lesson, students will identify headrests designed by the peoples of Africa, Oceania, and Asia, and discover unique identifying qualities for each sculptural work. Additionally, students will use the Elements of Art to describe the headrests to their classmates.

Materials

- Laminated headrest images included in the Resource Guide (Images may also be downloaded from the City of Carlsbad's website at <http://www.carlsbadca.gov/arts/4art3part.html>)
- Glossary of the Elements of Art (included in this Resource Guide)

Procedures

- Briefly discuss the use of headrests in African, Oceanic, and Asian cultures with your students. Explain that headrests serve many varied functions in these cultures—to prop elaborate hairdos, to declarations the status of a community member, and as conduits to the ancestors.
- Introduce your students to the Elements of Art (see Glossary included in this Resource Guide).
- Look at the headrest images with your students and use the questions on the reverse of each image to guide a discussion of each sculptural object.

Sample Questions

- Describe the headrest/stool in this photograph.
- What type of *lines* do you see (horizontal, vertical, or both) in this headrest/stool?
- What *shapes* or *patterns* do you see in this headrest/stool?
- What material(s) or *medium* did the artist use to create this headrest/stool?
- How do you think the artist created this headrest?
- If you could touch this headrest/stool, how do you think it would feel? What is the *texture* of this headrest/stool?
- Does this headrest, or *elements* that create this headrest/stool, remind you of anything in nature (plants, animals, etc.)?
- Is this headrest *figurative* or *abstract* in its *composition*?
- How is this headrest the same or different from the headrest that you use when you sleep?
- If you could communicate with one of your ancestors while you were dreaming, what would you say to them? What do you think they would say to you?

Lesson 2: *Mapping Africa*

Grade Level Applicability: 3-4

Class Time Required: Two 60-minute class sessions

Summary

In this two-session lesson, students will identify Africa and its countries, and develop an awareness of the great diversity of countries, peoples, and geography that exists on the African continent.

Materials

- Map of Africa transparency
- World map or globe
- Lined notebook paper (2-3 sheets for each student)
- Writing utensils
- Large white/chart paper

Teacher Preparation

- Project the map of Africa for your class.
- Staple sets of notebook paper together for your students to create a journal for the following activities
- Collect research materials on Africa for your students to use, such as encyclopedias, general texts on the countries and regions of Africa, etc. (See bibliographies at the end of this Resource Guide)

Procedures

Part I

- Ask students to divide the last page of their journal into two sections, labeling one section, "What I want to know about Africa," and the other section, "What I learned about Africa."
- Project the map of Africa transparency for your class.
- Direct students to take several minutes and write an answer to the following question, "What comes to mind when you think of Africa?"
- As a class, ask students to share their journal entries. Record students' responses on chart paper.
- After students have finished responding, re-visit each response and ask the question, "Where in Africa?" For example, if one of the responses is "Lions roaming free," ask "Where in Africa? In what country(s) on the continent of Africa do lions roam free?"
- Lead a brief discussion on the difference between the state that they live in, and other states in the United States.
- Look at a world map with your students. Direct them to compare the size of the African continent to the area of the United States.
- Tell your students that Africa is a continent made up of fifty-three countries.

- Initiate a class discussion about the diversity found in the United States. Lead them to talk about the different ethnic groups that exist in the United States. Ask them to imagine the great diversity that might exist on a continent the size of Africa.
- Give the students several minutes to write in the “What I want to know about Africa” and “What I learned about Africa” sections of their journals.

Part II

- Divide your class into small groups, and assign each group two to three countries. A list of African countries can be found on the BBC website (<http://news.bbc.co.uk/2/hi/africa/default.stm>).
- Write the name of each country on chart paper and place at the front of your classroom.
- Explain to your students that they will collect information about their assigned countries (historical information, geographical information, music, art, food, etc.), and the information that they collect will be presented to their classmates.
- From the list below, ask your students to research several areas of interest using the resources that you have collected for their use.
Note: The class should agree on the two to three areas that they are all interested in researching in order to compare the collected information on each country at the end of the lesson.
- After students have completed the research activity, ask each group to report back to the class on the information that they have collected. Write down the information on the chart paper for the class to reference.
- Provide time for students to write in their journals.

Extension

- Ask each group of students to prepare a poster-board presentation on one of the countries that they were assigned in class. Explain that they should include a visual element to the information that they already collected, such as photographs and or drawings of the landscape, art, etc. of their assigned country.

Possible Research Areas:

- Geographical Information: Climate, geographical characteristics, natural resources, animal populations
- Social Information: Languages spoken in country
- Historical Information: Background of country
- Music and Dance: Traditional musical instruments and forms
- Food and Agriculture: Regional crops and cuisine
- Art: Traditional forms/ mediums of artistic creation
- Political Information: Type of government

POST-VISIT ACTIVITIES

Lesson 3: *The Art of Identity*

Related Subjects: Visual & Performing Arts; English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 75-minute class session

Summary

Throughout many regions in Africa, headrests were important signifiers of status. The size, shape, patterning, and use of figurative and non-figurative forms in headrests were all used to declare the age, gender, and rank of its owner.

In this one-session lesson, students will design their own two-dimensional headrest collage using found and created images, words, and symbols that declare aspects of their own identity, including interests, family heritage, age, and aspirations.

Materials

- Magazines, newspapers and/or other periodicals
- Headrest template included in the appendix of this Resource Guide
- Markers, colored pencils and/or crayons
- Construction paper in a variety of colors
- Glue sticks
- Scissors

Teacher Preparation

- Photocopy one headrest template for each student in your class.
- Collect a variety of magazines, newspapers and other periodicals for your students.

Procedures

- Discuss the use of headrests in Africa as signifiers of status, age, gender, lineage, marriage status, region of residence, etc.
- As a class, brainstorm possible images, symbols, and words that could be used to declare aspects of their own identity.
- Distribute the headrest template and materials to your students, and direct them to cut the headrest form from the template. Explain that they will create a headrest collage within the template distributed, using found words or images from the collected periodicals. They may also choose to include words or images that they create.

Extensions

- Instruct your students to prepare short, descriptive presentations on their headrest collages. Encourage them to use the images and text from their artworks as a basis from which to speak about aspects of their own identity.

- Direct your students to create single paragraph or multi-paragraph narratives on the headrest collages that they created. Encourage them to describe each of the images and words or phrases that they included in their artwork, and how each of those items describes an aspect of their own identity.

Lesson 4: *Dream Narrative*

Related Subjects: English-Language Arts

Grade Level Applicability: 3-4

Class Time Required: One 75-minute class session

Summary

Dreams serve an important role in the culture of many African peoples. It was believed that chiefs, artisans, and diviners received ancestral communication and artistic inspiration while dreaming on headrests. In this way, headrests are considered to be important objects that bridge the human and spirit worlds through the facilitation of dreams.

In this one-session lesson, students will reflect on the importance of dreams in the culture of many African regions and write short, descriptive narratives inspired by headrests in the *Sleeping Beauties* exhibition.

Materials

- Laminated images included in this Resource Guide
- Lined notebook paper
- Writing utensils

Teacher Preparation

- As you tour *Sleeping Beauties* with your class, ask your students to take note of headrests that are appealing to them as they tour the exhibition. They may want to sketch the headrests that particularly interest them. Direct them to note elements that distinguish it from other headrests, which can include unique patterning, figurative characteristics, or an unusual size or structure.
- When you return to your classroom, display the images for your class.
- Write the Elements of Art, including line, shape, color, texture, etc. on the front board for your students' reference.

Procedures

- Discuss the role of headrests in many African regions as facilitators of dreams and thus bridges between the human and spirit worlds.
- As a class, discuss the significance of dreams in the students' lives. *Do their dreams ever inspire them to create works of art or lead them to make a decision about something in their life? Do they feel that dreams play an important role in their lives? Why or why not?*
- Ask your students to choose one headrest from the exhibition. They may choose a headrest from the laminated images in the Resource Guide or work from their tour notes.
- Direct your students to imagine a story about a dream that an individual might have while sleeping on their chosen headrest. Ask your students to think about the formal qualities of the headrest—line, shape, color,

texture, etc. *Does their chosen headrest have unique patterns, or does it reflect a figurative representation? How do you think the patterns, shapes, people or animals on the headrest might influence the dreams of the owner?*

- Direct your students to create a single or multi-paragraph narrative on their imagined dream inspired by their chosen headrest. Encourage them to use the formal elements of the headrest as inspiration for their narratives.

Extensions

- Instruct your students to prepare short presentations on their headrest dream narratives. Encourage them to summarize their written works rather than read them word-for-word. Ask your students to explain which elements of art and how the elements of art inspired their imagined dream.

RESOURCES

GLOSSARY OF THE ELEMENTS OF ART

Abstract: A form that pertains to the formal aspects of art, emphasizing lines, colors, generalized or geometrical forms, especially with reference to their relationship to one another; non-representational.

Color: An element of art that has three attributes: hue is the actual color itself; intensity is the degree of purity or strength of the color; and value is the lightness or darkness of a color.

Composition: The organization or grouping of the different parts of a work of art so as to achieve a unified whole.

Figurative: A form that represents by means of a figure or likeness.

Form: The organization, placement, or relationship of basic elements, as lines and colors in a work of art, so as to produce a coherent image or sculpture.

Line: An element of art that refers to the continuous mark made on some surface by moving a point. Often lines define a space, and may create an outline or contour, define a silhouette, create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional, three-dimensional, or implied (the edge of a shape or form).

Medium: The material or technique used by an artist to produce a work of art.

Pattern: A repeated decorative design or form.

Sculpture: The art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.

Shape: Outline of form.

Space: An empty area or interval between lines or shapes.

Symbolism: The practice of representing things by symbols, or of investing things with a symbolic meaning or character.

Texture: The feel and appearance of a surface, such as roughness or smoothness.

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Fairservis, Walter Ashlin. Asia, Traditions and Treasures
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Fitzgerald, Diane. Zulu Inspired Beadwork: Weaving Techniques and Projects
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Kreamer, Christine Mullen. African Vision: The Walt Disney-Tishman African Art Collection
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Morris, Jean. Speaking With Beads: Zulu Arts from Southern Africa
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Ponter, Anthony. Spirits in Stone: The New Face of African Art
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Roy, Christopher D. Kilengi: African Art from the Bareiss Family Collection
709.67 ROY

Trowell, Margaret. African and Oceanic Art
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Van Wyk, Gary. African Painted Houses: Basotho Dwellings of Southern Africa
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*All of these books may be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

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Resources on the history and art of Africa and Asia for students.

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Bingham, Jane. African Art and Culture
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Bowden, Rob. Africa
J 960 BOW

Bowden, Rob. Asia
J 950 BOW

Children's Stories from Africa. Vols. 1 & 2 [videorecording]
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Finley, Carol. The Art of African Masks: Exploring Cultural Traditions
J 391.434 FIN

Kalman, Bobbie. Explore Asia
J 915 KAL

Mace, Virginia. South Africa
J 968 MAC

Merrill, Yvonne Young. Hands-on Asia: Art Activities for All Ages
J 950.07 HER

Murphy, Patricia. South Africa
J 968 MUR

Rea, William R. African Art
J709.6 REA

Rich, Susan. African South of the Sahara
J 745.50967 RIC

Washington, Donna L. A Pride of African Tales
J 398.2096 WAS

*All of these books may be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

WEB RESOURCES

Web sites featuring resources for educators.

The Stanley Collection, University of Iowa

Art and Life in Africa

<http://www.uiowa.edu/~africart/index.html>

Metropolitan Museum of Art

Art and Oracle: African Art and Rituals of Divination

<http://www.metmuseum.org/explore/oracle/index.html>

Metropolitan Museum of Art

Timeline of Art History: Africa

<http://www.metmuseum.org/toah/hm/06/af/hm06af.htm>

University of Pennsylvania

African Studies Center

http://www.africa.upenn.edu/Home_Page/Country.html

Detroit Institute of Arts

African Art

<http://www.dia.org/collections/aonwc/africanart/africanart.html>

The Minneapolis Institute of Arts

World Myths & Legends in Art: Africa

<http://www.artsmia.org/world-myths/artbyculture/african.html>

CIA World Factbook

<https://www.cia.gov/library/publications/the-world-factbook/index.html>

BBC World News: Africa

The “Country Profiles” feature on the BBC World News: Africa website allows visitors to view complete profiles on countries and regions in Africa, providing an instant guide to the history, politics and economic background of countries and territories, and background on key institutions.

<http://news.bbc.co.uk/2/hi/africa/default.stm>

PODCASTS AVAILABLE ON iTUNES

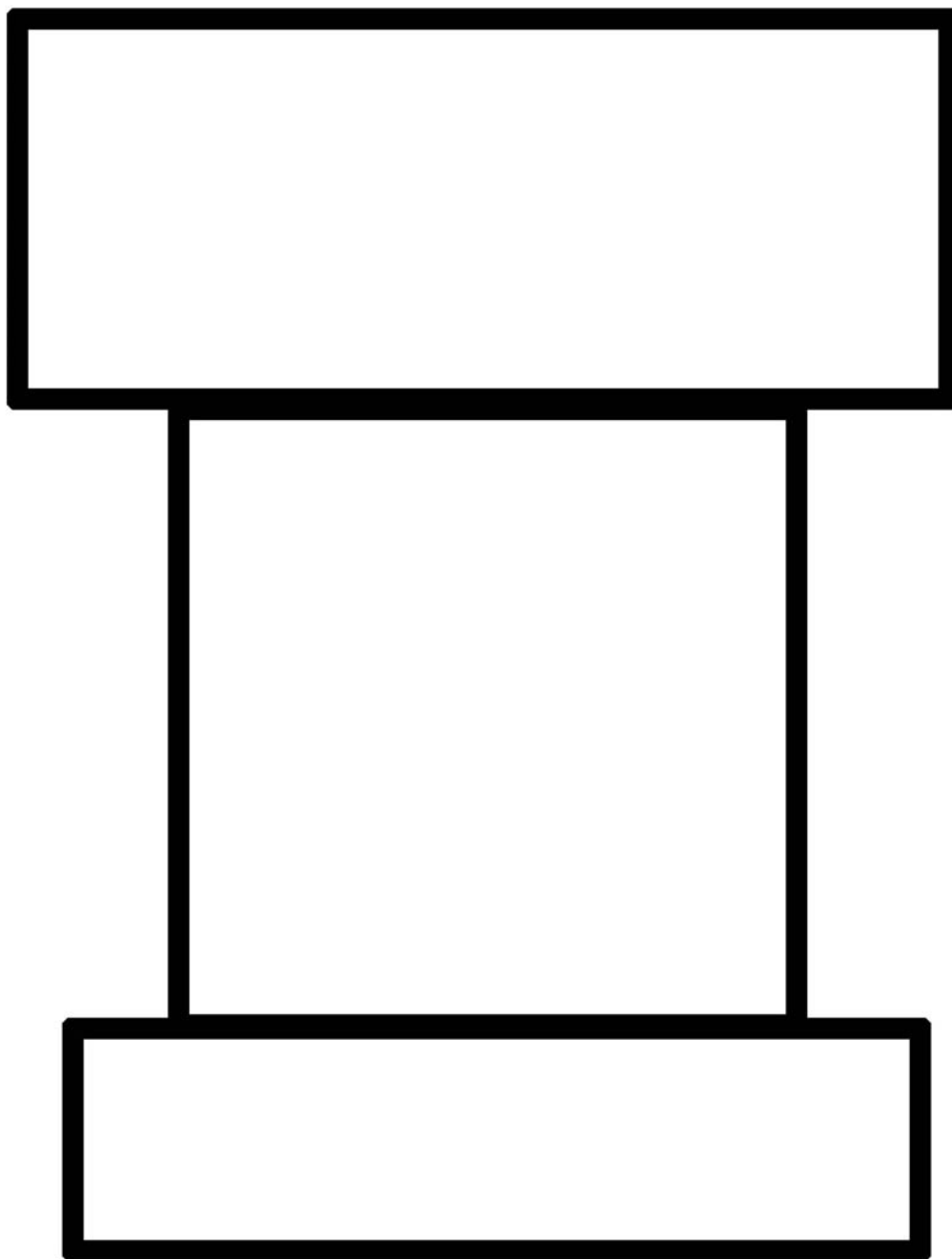
National Museum of African Art, Smithsonian Institution

Interviews, talks and tours from the National Museum of African Art—the premier institution dedicated to educating the world about African art and culture.

Palmer Museum of Art

Resonance from the Past: African Sculpture from the New Orleans Museum of Art
Talks and tours from the exhibition. Included in the exhibition are a series of sculpted artworks, including masks, pots, costumes, and musical instruments.

APPENDIX





SLEEPING BEAUTIES

Headrests from the Jerome L. Joss Collection at the Fowler Museum

William D. Cannon Art Gallery
Carlsbad City Library Complex
1775 Dove Lane
Carlsbad, CA 92011

The Cannon Art Gallery is a program of
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